

Craig TUFFIN
The Supers #1 2020
fine art pigment print on
Canson Baryta Prestige paper

TWEED artifacts

FRIENDS
Tweed Regional Gallery and
Margaret Olley Art Centre Inc.
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The Supers

Amidst lockdowns, border closures and a palpable sense of uneasiness as we all continue the battle with COVID-19, November quickly approaches and with it the opening of my second solo show at the Tweed Regional Gallery and Margaret Olley Art Centre.

After many years of working with essentially monochromatic photographic processes born in the 19th century, this is my first exhibition of large-scale colour work. I've always felt that the physical photographic object is a unique and honest vehicle, belying its ability to be stretched, fractured and manipulated to the desires of the artist. I agree with Richard Avedon when he made his inflammatory statement, "All photographs are accurate, but none of them are truth": that authenticity is determined by the photographer and not the photograph itself. However, I am also of the opinion that when the material "image-object" cultivated in-camera is the very thing that people might see and touch, it becomes virtuous regardless of context.

My first show at Tweed Regional Gallery in 2014 titled *YAHNA GANGA* was an Indigenous Australian themed body of work. I used a photographic technique from 1851 where glass and metal plates were sensitised, exposed, developed and finally framed for display. For that show, a historic photographic paradigm was married to a cultural allegory. It's therefore reasonable to assume that I have inadvertently slipped into another timeline to create this most recent arm of my contemporary practice, when in fact nothing could be further from the truth.

THE SUPERS is built upon an entirely different premise to all of my prior work. Here, a series of fictional short stories appear as almost life-sized worlds. The photographic frame represents an open window where we observe a tense but symbiotic relationship between colourful Hollywood protagonists and muted everyday lives. Each image is laced with symbolism. The movie projector has suddenly frozen in time and a fictitious tableau remains with a veritable "Where's Wally" of meaningful but discreet messages. No clue is given to the location of these and the task made more difficult with the banal naming of each work. They are entire screenplays of violence, love, loneliness, joy, melancholy, pride and courage now reduced to illegitimate film stills of a middle with no beginning or end. Tension is created by a juxtaposition of the 'humanness' of the champion and prosaic mise-en-scène with the glossy façade of Hollywood.

As a boy, I clearly remember three purchase options advertised on the rear page of a comic book. You could order Sea Monkeys, a muscle-building program from Charles Atlas or X-Ray Specs. The last one particularly interested me, but the meagre pocket-money budget of a 10 year-old (and a keen sense of suspicion), precluded me from making any one



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The Supers #2 2020
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Baryta Prestige paper

of those purchases. Imagine though for a moment, that those x-ray glasses gave us the ability to see an individual's true nature. Suddenly our quiet neighbour spending endless, unseen hours supporting a child with a disability might materialise as Superman. A pregnant wife, stoic and courageous throughout the terrifying moments of a COVID-19 lockdown, now appears as Wonder Woman. I toyed with the concept of using those "old-timey" photographic methods I'm so familiar with, but it just didn't make sense. It had to be in colour and it had to be big.

I have to admit, the first stages of hypnagogic sleep became a veritable minefield of creative ideas and impossible scenes. Elephants and talking rabbits would randomly chat to Jan Van Eyck about Flemish symbolism and new taco recipes as slumber snaked its lithe fingers through my twilight consciousness. But as might be expected, a notepad next to the bed and a review of that absurd and hastily scribbled text the next morning would bring some lucidity back to those fantastical non-LSD laced, Sergeant Pepper-like, dream clips of the night before. The good news is that some of the less outrageous ideas did stick, and as you will see during the show, carefully made their way into the work. After all, *in somnis veritas* ... in dreams there is truth. **Craig Tuffin**

The Supers, Craig Tuffin, The Anthony Gallery,
Friday 5 November 2021 – Sunday 1 May 2022



FROM THE DIRECTOR

There have been so many wonderful exhibitions on this year – I feel privileged that the Gallery has been able to host such prestigious collections of work such as Sidney Nolan's *Ned Kelly* series and inspiring photographs featured in our flagship prize, the *Olive Cotton Award for photographic portraiture*.

Speaking of collections, I'm excited that the new exhibition on display in the Withey Gallery will show off some of the most stunning artists' prints in our collection. Titled *Making their mark* the exhibition includes works by Judy Watson, Lionel Lindsay, G.W. Bot, Rew Hanks, Elisabeth Cummings and Michael Kempson. This exhibition celebrates the astonishing and powerful medium of printmaking.

I've long been an admirer of artists' prints, and the ingenuity of printmakers. I find all the processes involved in printmaking utterly fascinating when one considers what's involved in the production of an original print. Look closely at any of the original works and one can't help but be impressed with the artists' technical skills. Apart from the inherent draughtsmanship skills required to realise their images, consider the engraving, the knowledge of the alchemy of chemicals, the expertise in engraving, and the precision in printing an edition of works.

There's a physicality involved in printmaking too – the very idea of considering the size of the plate and printing an edition suggests an endurance and strength, often juxtaposed with the fragility of the paper the prints are transferred to. The artist's judgement of the amount of ink required in creating those necessary tensions between positive and negative spaces in the resulting images is intriguing in itself. Too much or too little could ruin the work and transform the subtleties intrinsic to the artist's message.

These artists have each made their mark on the landscape of Australian printmaking, and I am thrilled that so many fine works have

made their way into the Gallery's collection. Look closely at the marks, the scrapes and the scratches involved in these artists' prints and discover and marvel in the beauty of the multiple! There are a couple of new prints in *Making their mark* too, including a stunning linocut work by artist Brian Robinson from Cairns. Look out for it – the title is *A concoction of elixirs*. It's all about mythology, science, fantasy and fiction – like so many things in life.

This is a great opportunity for me to mention another recent acquisition to the collection, via the generosity of a supporter of the Gallery, through our Tweed Regional Gallery Foundation Ltd. I hope that many of you had the chance to see the stunning exhibition *Still life* by artist Jacqueline Hennessy in the Friends Gallery space. Jacqueline graduated with a Masters of Fine Art in Painting from the National Art School in 2019. Jacqueline was the inaugural recipient of the Tweed Regional Gallery – National Art School MFA Residency Award.

Still life was Jacqueline's first solo exhibition in a public gallery, and was the outcome of her residency in the Gallery's Nancy Fairfax Artist in Residency Studio. During her residency, Jacqueline connected with the re-creation of Margaret Olley's home studio as a gloriously rich portrait of the artist. As a result, Jacqueline incorporated objects from the studio re-creation into her new work. The coffee pot and vase of daisies featured in *Untitled (coffee and daisies)* are from Margaret Olley's home studio. I am delighted that this fine work, a superb example of Jacqueline's distinctive practice, and at a pivotal time in her fledging career, is now included in the Gallery's collection. The generosity of our donors in supporting the growth of our collection is always so encouraging, and I couldn't be more grateful. I look forward to including this work in upcoming exhibitions from our collection, and am excited to see how Jacqueline's practice develops. Since graduating, Jacqueline is now represented by Jan Murphy Gallery in Brisbane.

Until next time,
Susi Muddiman OAM



Far Left: Graeme DRENDEL
Stand tall Doctor Scobie 2013
etching on paper
Tweed Regional Gallery
collection
Acquired as the Director's
Choice through the CPM
National Print Awards funded
by the CPM, 2013

Left: Jacqueline HENNESSY
*Untitled (coffee and
daisies)* 2020
oil on linen
Gift of Margaret Birch
through the Tweed Regional
Gallery Foundation Ltd., 2021



GALLERY BY BACARO

Enjoy having lunch, morning or afternoon tea in the beautifully situated licensed café with its magnificent views over the Tweed Valley and the Border Ranges. View the artworks and treat yourself to delicious cakes and great coffee or a light meal and a glass of wine.

The café is open from 10am - 4pm Wednesday to Sunday. For your preferred table, time or group bookings, please phone 02 6672 5088.

THE GALLERY SHOP has a beautiful range of wares in a wide range of prices. There are many new lines, some of which use images of Margaret Olley artworks and are ideal for gifts and souvenirs. Purchases at the shop help boost the Friends' contributions to the Gallery.

TWEED REGIONAL GALLERY & MARGARET OLLEY ART CENTRE
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Disclaimer: Please note that the information contained in *artifacts* is obtained from a variety of sources and that the views expressed are not necessarily those of the Friends of Tweed Regional Gallery Inc. or Tweed Regional Gallery.

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Dharylle PRICE (7 yrs old)
The Forest (detail) 2019
2019 Les Peterkin Portrait Prize Finalist

#Selfie Les Peterkin Portrait Prize for children

In 2021 local primary school students were invited to create a self-portrait in the form of a 'selfie', capturing their personalities, interests, life and character. Ranging from the delightful paintings of kindergarten students to detailed illustrations by children in upper primary classes, #Selfie will display 40 framed prize-winning works on the wall and another 200 outstanding works in display folders. This popular prize is named for artist and art teacher Les Peterkin and is a celebration of the artistic talent of local primary school students, giving a glimpse into how young people see themselves in today's world.

This prize originally began as an initiative of the Tyalgum Parents & Citizens group as an exhibition associated with the school's Spring Fair, and after skipping a year, began in earnest in 1998. Over the years Tyalgum Public School, Prize Coordinators and many hard working supporters, including its namesake Les Peterkin and former Principal, Peter Meadows worked with the Gallery to grow the prize from 700 entries to over 4,000 each year.

The Prize was first mounted at the Gallery in 2003 in the former building with then Gallery Director, Gary Corbett, and nurtured by the Public Programs Curator, Anouk Beck for the many years she worked at the Gallery. This year, Prize Coordinator, Marianne Galluzzo and her team of judges took on the huge task of considering the thousands of works from schools all over the region. With strong support from art businesses, Marianne ensures the children's awards are jam packed with art supplies and fun creative activities. This year's prize announcements will be virtual as we continue to manage the challenges of COVID-19, however, it is so rewarding to see the works of talented young students of the region grace the walls of the Gallery once again.

In a fitting twist to this year's theme of #Selfie, students visiting the Gallery can engage with life-size Instagram frames that turn the digital world into IRL (that's In Real Life for the uninitiated!). So make sure to drop in and view this wonderful exhibition, IRL!

The Les Peterkin Portrait Prize (LPPP) is a collaborative project of Tyalgum Public School and the Tweed Regional Gallery, coordinated by Marianne Galluzzo. The LPPP is generously sponsored by: the Tyalgum P&C Association, Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc., School Arts Supplies, Derivan and Bunnings South Tweed.

Meredith Cusack Curator, Public Programs

#Selfie, Les Peterkin Portrait Prize, The Macnaughton Focus Gallery and Kelly Wall, from Friday 24 September 2021 to Sunday 28 November 2021

Ken Done's coming of age

Ken Done AM is one of Australia's most recognisable artists. Known for his vibrant and colourful depictions of iconic Australian scenes from Sydney Harbour and sun-drenched beaches to tropical coral reefs and the Outback. Done magically captures the essence of how it feels to be Australian. He says, "My paintings are quite unashamedly a response to the great joy of living in Australia."

Done has been somewhat of an outsider of the art industry, largely attributed to his commercial success – the apparent antithesis of being a serious artist. Barry Humphries once warned him, "They'll never forgive you for being successful", though Done never intended to be in the T-shirt business or the licensing business. At his core, he has always been a painter – and a very serious one at that. Glenn Barkley, curator and artist wrote, "Is it not time we placed Done into the context of Streeton and Roberts, Olsen and Nolan – all of whom lived by and painted the Harbour?"

Born in 1940 in Sydney, Done got a special exemption to leave school at 14 to study art at the National Art School (named East Sydney Tech at the time). Then, at just 19, he commenced his career as an art director and designer in various advertising and design agencies in New York, London and Sydney.

"I got to the ripe old age of 35 and decided I wanted to be a painter. And if you want to be a painter, you have to give up everything and concentrate on it. At 20 I wasn't ready, but at 35 I was, although I'd been painting all along," said Done.

Done held his first exhibition on his 40th birthday. Now at the age of 81, he continues to paint with the same passion and vigour, working from his idyllic harbour-side studio at Chinamans Beach in Sydney. With no plans to retire, Done will wield brushes and oil crayons until he "falls off the twig".

Author of the recently published book *Ken Done: Art Design Life*, Amber Creswell Bell wrote, "if you were to ask Ken how long it takes him to complete a painting, he will tell you 'roughly eighty years'. He'll also tell you that at age eighty he's a much better painter than he was at forty, and we should probably wait to see how good he is at ninety."

His latest exhibition titled *Up to 80* will bring together a vivid collection of mostly unseen works completed by Done since 2019.

Done has held over 50 one-man shows, including major exhibitions in Australia, Europe, Japan and the USA, with works shown in the Archibald, Sulman, Wynne, Blake, and Dobell Prizes. In 1992, he received the Order of Australia (AM), for services to Art, Design and Tourism.

Up to 80, Ken Done, Tweed Regional Gallery from Friday 1 October until Sunday 28 November 2021.

Ken DONE AM
Cadmium Orange Studio 2012
oil and acrylic on canvas
Courtesy of Ken Done Gallery, Sydney
© The artist



At Home: Margaret Olley and Ben Quilty

Ben Quilty's Archibald Prize winning portrait of Margaret Olley propelled their friendship into the media spotlight in 2011, just months before Olley passed away at 88 years of age. They first met in 2002 when Olley was the guest judge of the Brett Whiteley Travelling Art Scholarship – she awarded Quilty the scholarship prize that year for his painting *Elwood Park*. Olley then mentored and supported Quilty and their friendship grew.

While the public continues to celebrate Olley and Quilty individually, and as the much-adored odd couple of Australian art, their artwork has had little, if any, direct association. Quilty's powerful, large-scale works have a fast-brushed, fervent energy - eloquently and unrelentingly probing, exploring and questioning big ideas, big issues and big feelings. Olley's works, on the other hand, are more often the result of many layers of paint patiently built-up over the course of multiple sittings. Her subject matter was the domestic, the everyday with little need to look further than the intriguing interiors of her very own home. In fact, for nearly 50 years Olley's famous Duxford Street home was both her site and subject matter for painting.

At Home brings the work of these two celebrated artists together for the first time, nearly two decades after they first met. What could possibly have happened to impact Quilty's practice, and bring it closer to home, so that we might have the opportunity to experience their paintings in direct dialogue?

As we all know too well, our world changed forever in 2020 with the outbreak of the COVID-19 pandemic. Quilty, at home last year during the first COVID-19 lockdown, made a new body of work, turning to ordinary objects as subject matter for painting, just as Olley did for so many decades in her own home.

In this new exhibition, exclusive to the Margaret Olley Art Centre, Quilty's sublime collection of recent still life paintings is exhibited alongside still lifes and interiors by Margaret Olley, from the latter half of her extraordinary career.

Quilty's still lifes, his lockdown *nature mortes*, are, at a glance, much quieter than what we might expect from him, but something big still simmers just under the surface. In *Silence, Tone's Waratah* a single flower leans in a glass of water with a balanced, humble beauty. Is this the silence of simplicity, of being keyed into the everyday - or is it the silence of a world locked away at home wondering and worrying about what might happen next? *Multi Vitamins and Surface Spray* combines familiar items associated with lockdowns and our new world of hand and surface sanitisation and vitamins to bolster our health. But what is survival without community, friendship, family, and companionship – the very essence of humanity?

Olley dedicated herself to the genre of still life painting and to exploring her fascination for form, space, colour and the unending variations of the qualities of light. Jugs, vases, teapots, furnishings, fabric and flowers are arranged with exceptional skill. Combined, they transcend their functionality and individual decorative form. Fleeting



Ben QUILTY
Silence, Tone's Waratah 2020
oil on linen
Collection of Sandy and Sally Thompson

moments become poignant meditations of the everyday – humble celebrations of humanity. Through her immediate surrounds she reflected on something much bigger, something connected.

At the State Memorial service held at the Art Gallery of New South Wales on 24 August 2011 Philip Bacon AC, Olley's friend and agent since 1975, said of Olley:

Olley wanted to be remembered as a painter first and foremost. It's what she lived for and what she died doing. In the years and decades to come we will remember best her life-affirming paintings, full as they are of joy and love, celebrating as they do the familiar and the domestic, telling us that simple is better than complicated, that quiet is better than noisy, that what is close at hand is better than that which has to be sought.

As each of us experience the COVID-19 pandemic in different ways, there is a shared contemplation of our place in the world and our connection to it. The 2020 COVID lockdown inadvertently offered a context for the making of work by Quilty that finds synergy with Olley's dedication to painting still life. *At Home* brings their work together to reflect on the everyday as subject matter for painting and as a humble vehicle for the contemplation of humanity.

Ingrid Hedgcock Curator MOAC and Collection Manager

At Home: Margaret Olley & Ben Quilty, Margaret Olley Art Centre, from Saturday 13 November 2021 to Sunday 20 February 2022

FROM THE PRESIDENT

COVID-19 continues to influence our activities, but we still manage to organise events for Friends and support the Gallery. The trip to Brisbane to see the *European Masters Exhibition* from the Metropolitan Museum of Art in New York was a once in a lifetime experience for many of us.

Thank goodness The Met decided to renovate!

The movie morning at Kingscliff Cinema to see *Leonardo - The Works* was also affected by COVID'S limitation on numbers but those who booked early were able to secure a seat and enjoy the movie and the morning tea.

The Executive of the Committee of the Friends was invited to the Opening of the Margaret Olley Memorial Garden in June. It was a magnificent Tweed Valley afternoon that showcased this delightful addition to the grounds of the Gallery.

The Friends are looking forward to the opening of the Ken Done

exhibition in October 2021. I wrote to the Ken Done Gallery asking for a price on a limited-edition print that we would like to have as our raffle prize during his exhibition. The reply was unexpected and very generous with the donation of an original Ken Done work for the raffle prize. I look forward to revealing it at the opening.

This is a time when the community draws together to support each other. The Committee of the Friends will continue to offer activities and assist the Gallery at openings and other events whenever possible.

I hope that all Friends have now provided their email addresses to us so that we can keep you informed of upcoming events. Sudden restrictions in numbers at any given time makes it important to book early to help to secure your place at the events we organise.

Finally, in the next *artifacts*, I hope to talk about a Margaret Olley painting that the Friends plan to donate to our Gallery.

Until next time ...

Penny Hall President